ن والقلم
اسلامی خطاطی
آفتاب احمد
تمغہ حسنِ کارکردگی
المقط

Aftab's Best of Show Awards (Major Awards)

President Medal for Pride of Performance 1991

ICC Lifetime Achievement Award 2007

South Africa Grand Award & Best Set of Show Medal 1992

Asahi Shimbun Japan 6 Gold Medals

Singapore Grand Award Medal 1994

5 TCA USA Gold Medals

PSA Classical Photography Award USA

5 FIAP Gold Medals

Gold Medal 1968 USA

22 PSA Gold Medals

3 PSA Gold Medals

5 PSA Gold Medals

Korea Grand Award Gold Medal

اللہ
تعالیٰ کے نام سے جو مہربان اور رحم
والا ہے. سب تعریف اللہ کیلئے ہے جو
کل جہانوں کا رب ہے. اُسی کے قبضہ میں
آسمانوں اور زمین کی بادشاہت ہے.
اور وہ بڑی حکمتوں والا بہت جاننے والا اور
عظیم شان والا احسن الخالقین ہے
آفتاب احمد

On the happy occasion of the visit of
Hojjat-ol-Islam Wal-Moslemin Ṣeyyed Ali Khamenei,
President of the Islamic Republic of Iran,
to Pakistan

1986 A.D.
1406 A.H.

Cultural Counsellor,
Embassy of the Islamic Republic of Iran—
Islamabad-Pakistan
Calender by: Firozeh Gol Mohammadi

کرسی
آفتاب احمد

کرسی
نشست
۹۰ درجہ زاویہ
بشکل بیضہ مرغ
آفتاب احمد

قط
گردن
کرسی
نشست
آفتاب احمد
کل اونچائی تین قط
ا قط
قدرے خم

شکل بیج خربوزہ
۴۵ درجہ
۱/۲ قط
قط
کرسی
کل اونچائی چار قط
۳ قط
۱/۲ قط
۲ قط
۴۵ درجہ
۱۳۵ درجہ
شکم بشکل بیج خربوزہ
۴۵ درجہ زاویہ
آفتاب احمد

دایره
۱ قط
۲
۱/۲
گردن ۱/۲ ۳ قط
کرسی
دو قط
نشست
90
آفتاب

ق
ق
1½ قط سر
ذرا خم ہم شکل و۔ف
قط 1½
کرسی
3½ قط
2 قط
نشست
آفتاب

۳ قط
۳ قط
۱۳۵ درجہ زاویہ
۴ قط
۴ قط
۳ قط
تین قط
۱۱ قط
کرسی
۸ ۹ ۱۰
۱/۲ قط
۲/۱/۲ قط
کرسی

"دوائر مزدوج" یعنی "گنج اور پیوند"
کرسی
کرسی
کرسی
شکم
کرسی
آفتاب ۱۹۷۷

گردن
۲ قط
کرسی
شکم
۳ قط
آفتاب
نشست

و
کرسی
۲ قط
۱ قط
۱ قط
قط
کرسی
آفتاب احمد

خطاط نواز احمدؒ (پشاور ٹیلی ویژن) کا

خوبصورت جدید طریقہ مشق

محمد شمس الدین اعجاز رقم لکھنوی فرماتے ہیں

کہ دوچشمی "ھ" کی پانچ اقسام ہیں

ی
کرسی
نشست
آفتاب احمد

کرسی
۳ قط
۴½ قط
۵، ۷، ۹ تا ۱۱ قط اور اس سے زائد بھی
۱½ قط
کرسی
آفتاب احمد

آفتاب

آفتاب

آفتاب

سا سب ست سٹ سج سر سس سد سش سص سف سع
سق سگ سھ سم سل سن سہ سو سلا سی سے
آفتاب

طا طب طے طر طج طد طس، طش طط طص طف طع
طق طک طگ طھ طلا طل طم طن طلہ طی
آفتاب احمد

ما مب مت مح مد مس مش مص مط مر مع مف
مق مک مل مم من مھ ملا مو می
آفتاب

عظمت حقیقت بہشت جمیع محمد بلقیس کشش قسط فیض صحیح
نستعلیق گلقند فلک طلسم فلسطین مصطفیٰ عیسیٰ ملکہ

محمد
آفتاب
محمد
آفتاب

Scanned with CamScanner

خط جلی کوفی
آفتاب احمد

اُندلسی مغربی
آ ب ج ح د ر س ص ط ع
غ ف ق ک ل م ن
و لا ھ لا ئ ی ے
آفتاب احمد

خط سنبلی
خط سنبلی کی ابجد کہیں دستیاب نہ تھی لہذا میں نے مختلف وصلیوں
کے مطالعہ کے بعد یہ خوبصورت ابجد آپ کے لئے
۱۹۸۰ ترتیب دی
آفتاب احمد

ا ب ج ح د ہ ر ز س ش ص ط ع ف
ق ک ك ل م ن و ہ لا ء ی ے
آفتاب احمد

آفتاب احمد

ا ٮ ح د ر س س ں
سہ صہ ط ع ف ک ق
ل م ں و ہ ھ لا ی
آفتاب احمد

خط دیوانی
آفتاب احمد

نسخ
ا ب ج د ر ز س ص ص ط ع
ف ق ک ک ل م م ن و ہ
ھ ہ لا لا ء ی ے
آفتاب احمد

بخطِ منقش :۔ ایم۔ ایم شریف آرٹسٹ پشاور تحریر نمود

کتبہ: ایم۔ ایم شریف آرٹسٹ پشاور

بسم اللہ الرحمن الرحیم
کتبہ: ایم۔ ایم۔ شریف آرٹسٹ پشاور

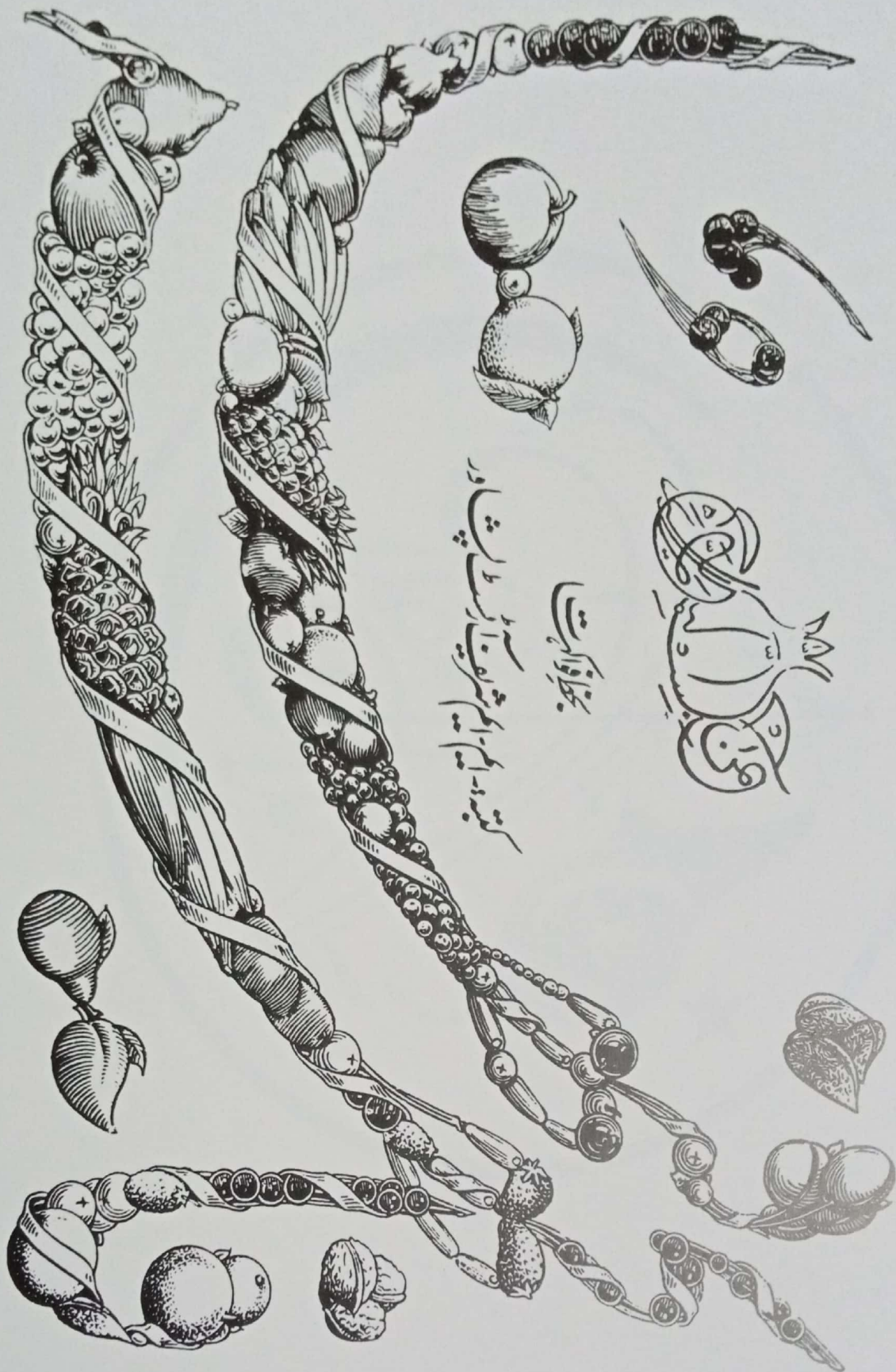
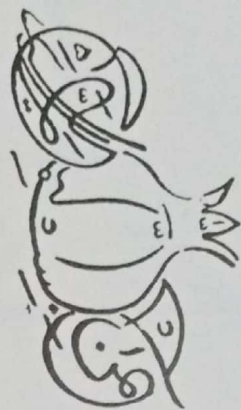
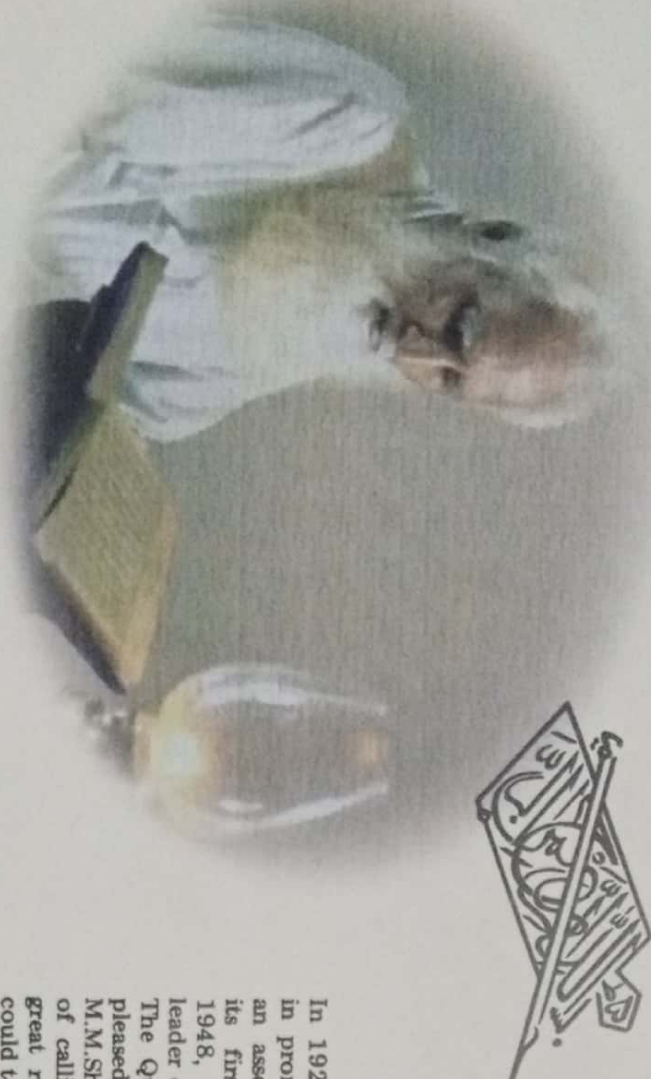
کتبہ: ایم ایم شریف آرٹسٹ پشاور

کتبہ: ایم۔ ایم شریف آرٹسٹ پشاور

کتبہ:- ایم۔ایم شریف آرٹسٹ پشاور

کتبہ:- ایم-ایم شریف آرٹسٹ پشاور

اب ت ج د ر ا ب ت ج د ر
یہ بُنیادی حرُوف تختی پر لکھ لکھ کر خوُب مشق کی جائے۔ خوش نویسی کا تمام راز اِسی میں مضمر ہے
اب ت ج د ر ا ب ت ج د ر
کبتہ: ایم۔ ایم شریف آرٹسٹ پشاور

بخطِ فواکہات
کتبہ :- ایم - ایم شریف آرٹسٹ پشاور

ہلال استقلال
کتبہ
ایم۔ ایم شریف آرٹسٹ
پشاور

M.M.SHARIF ARTIST & CALLIGRAPHIST

1901 - 1975

M.M. Sharif was born in Rawalpindi in 1901. His family hails from Gujranwala. His father Maulvi Muhammad Abdullah, his uncles and other members of the family were keen calligraphists, but did not work as professionals. His grandfather Maulvi Ahmed Din was a great calligraphist. His uncle Maulvi Ahmed Ali Minhas was a lawyer and yet was known as a great calligraphist of his time and had a glorious reputation for his panels, tughras, decorative calligraphy and possessed great skill in Nastaaliq and Naskh scripts. The panels of Maulvi Ahmed Ali are still preserved in the Faqir Khana section of the Lahore Museum and are also part of many private collections with persons of taste. Some of the panels have been washed away by floods. Thus calligraphy was not merely a family tradition with M.M. Sharif but was in his blood and his family members. M.M. Sharif had his early training in calligraphy from Maulvi Faiz Rasul of Chah Miran, Lahore, an uncle of his, and took a job in Din Muhammadi Press Lahore. There he learnt the art of reverse writing for lithography. He had the advantage of working with Maulvi Abdul Rashid A-dil Garhi and worked with such speed and skill that he would prepare poster, designs and pages of book direct and in reverse writing for litho stone within an hour and yet save time for copy-making. He also worked for some time in Gilani Art Press Lahore, especially for colour posters.

In 1929 he shifted to Peshawar and there he was instrumental in promoting the cause of calligraphy in NWFP. He organised an association of calligraphists in Peshawar in 1948 and was its first president. When Quaid-e-Azam visited Peshawar in June, 1948, M.M. Sharif designed and wrote the name of the great leader on a panel of 3 x 2 ft in rounded Nastaaliq in gold and silver The Quaid-e-Azam and Mohtarima Fatima Jinnah were greatly pleased with the artistic work. In his address of welcome M.M.Sharif pleaded for encouragement and official patronage of calligraphy. In response, the Quaid-e-Azam said that he had great respect for Islamic calligraphy and promised to do all he could to promote calligraphy in Pakistan.

In 1949, the Governor of NWFP, Sahibzada Muhammad Khurshid commissioned M.M. Sharif for his name plate for the hall of the Governor House. This was something unusual because before this such name plates were ordered to be made in England in letters of gold. The name plate created by M.M. Sharif excelled those made by the British craftsmen and was highly appreciated by the Governor who appointed M.M.Sharif as the official calligraphist and artist of NWFP with a certificate of appreciation. Later M.M. Sharif also prepared the plaque for Governor Shahabuddin, in Urdu in Tughra script.

The British Political Agent of Malakand used to send calligraphic panels created by M.M. Sharif to England, as gifts. As early as 1920 M.M. Sharif started the vogue of writing in Nastaaliq' with two pencils in a hand. He once wrote the word 'QISMAT' (meaning 'the division') on a length of 80 feet, to the great marvel of people.

He wrote a book on calligraphy entitled "Yad-e-Baiza" (the rough translation could be 'the miraculous hand, or the luminous hand), for which he received cash awards from the Governor of NWFP and President of Pakistan, Field Marshal Muhammad Ayub Khan.

The name of Quaid-e-Azam Muhammad Ali Jinnah with ornamental motifs on mirror, created by M.M Sharif was presented to Quaid-e-Azam at Governor house Peshawar on June, 15, 1948.

صدرِ پاکستان

فضیلت مآب اعلیٰحضرت قائدِ اعظم محمد علی جناحؒ گورنر جنرل پاکستان نے گورنمنٹ ہاؤس پشاور میں جب مجھکو شرفِ باریابی بخشا تو مَیں نے حضور کی خدمتِ اقدس میں ایک سپاسنامہ آلِ پاکستان خوشنویس یونین کی طرف سے پیش کیا اور ساتھ ہی ایک ۳×۲ فٹ سائز کا شیشہ بخطِ معکوس منقش و ملمع کا رنگین قطعہ جس پر آپ کا اسم گرامی تحریر تھا نذر کیا۔ اعلیٰحضرت نے فن کی تعریف کرتے ہوئے فرمایا کہ ہم آپ کے فنِ خطاطی کو عزت کی نگاہ سے دیکھتے ہیں اور اس فن کی ہر ممکن حفاظت کیجائیگی۔

آج تیرہ سال کے بعد میری جانب سے فنِ خطاطی پر ایک جامع و مستند کتاب "یدِ بیضا" قوم و ملک کی خدمت میں پیش کیجا رہی ہے کہ اس سے ہمارے ملک کا بچہ بچہ خوشخطی کی دولت سے مالا مال ہو اور خوشنویسی سیکھنے والوں اور فنکاروں کیلئے مشعلِ راہ بنے۔

مَیں چاہتا ہوں کہ جس طرح اعلیٰحضرت قائدِ اعظمؒ نے فنِ خطاطی کی حفاظت کا وعدہ فرمایا تھا اسی طرح آج اعلیٰحضرت فیلڈ مارشل حضور پُرنور محمد ایوب خان صدرِ پاکستان کا منصب اور فرائض ایسے ہیں کہ وہ اس فنِ لطیف کی ممکن سے ممکن حفاظت کر کے ملک و قوم کی دُعائیں لیں۔

ایم۔ ایم شریف آرٹسٹ سرپرست خوشنویس یونین پشاور ریجن

روزنامہ احسان لاہور ۱۵ جون سنہ ۱۹۴۸ء

Alphabets of Simbuli Script

خط سنبلی

Aftab Ahmad Khan

Aftab Ahmad Khan

Oil on Canvas

Muhammad
(PBUH)

Variety of Kufic Scripts

Western Bold Kufic
(Mushful Hadena Script)

Aftab Ahmad Khan

قلم بنانے کے لئے

چاقو کا بلیڈ 1/2 آدھ انچ سے زیادہ چوڑا نہیں ہونا چاہیے۔

مشق کیلئے قلم کا قط ۴ ایم ایم یا ۵ ایم ایم ہونا چاہیے۔

کتابت کی نبیں 00 نمبر سے 1/2 3 نمبر تک دستاب ہیں یہ آدھ آدھ نمبر کے فرق سے ہوتی ہیں زیادہ خفی لکھائی کیلئے پتھری پر نب کو گھس کر مطلوبہ قط کے برابر خود تیار کر لیجئے۔

جلی خطاطی کیلیے چوبی قلم کا استعمال کیا جاتا ہے

نوٹ: قلم وصلی پر جھکی ہوئی نہیں ہونی چاہیے وگرنہ سیاہی گرے گی۔

قلم کے بیچ چاقو سے شگاف لازمی لگائیے۔ تاکہ سیاھی یکساں سرے تک رواں رہے۔

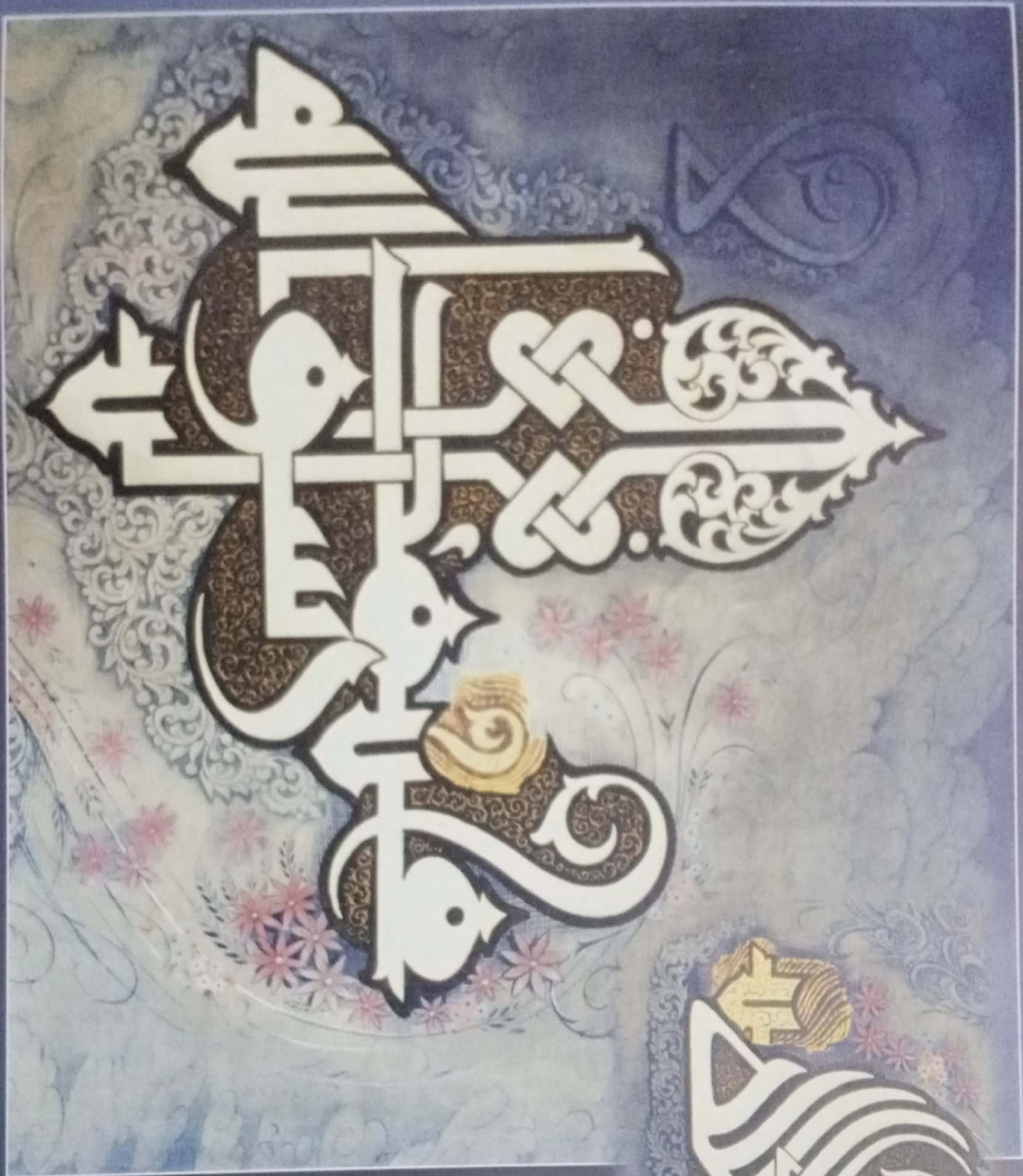
شکل کے مطابق قلم کی پشت کی جانب چمکدار حصہ چاقو سے چھیل لیں تاکہ سیاھی ٹھہر سکے

دوات میں سوف لازمی ڈالیں۔

سوتی کپڑے کا ٹکڑا، بطور سوف، سوتی موٹا دھاگہ یا فوم کا ٹکڑا استعمال کیا جاسکتا ہے

استعمال کے بعد دوات کو ڈھانپ کر رکھیں۔ حسبِ ضرورت پانی کا اضافہ ضروری ہوتا ہے۔

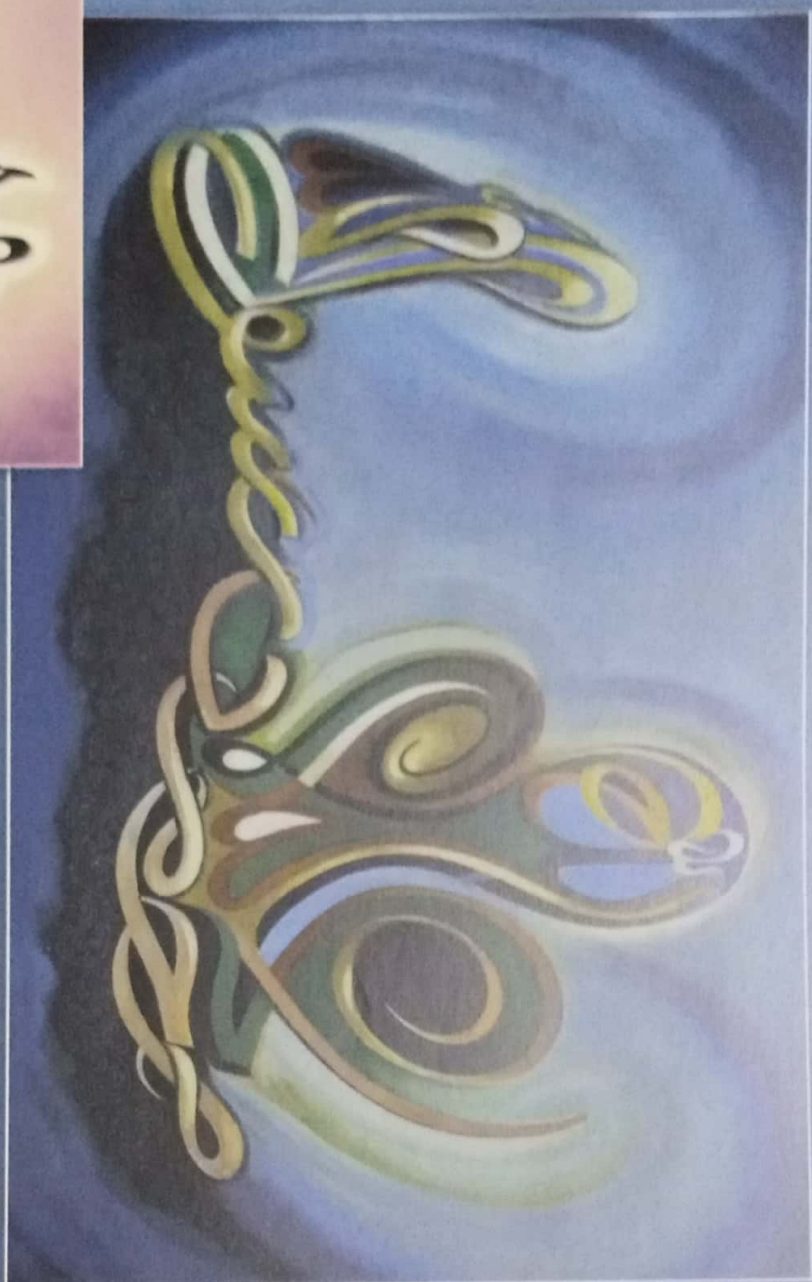
Calligraphy on Ceramics

Aftab Ahmad won the First PNCA National Award in Ceramics in 1980, displayed as permanent collection in Lahore Museum

Kalima

Ornamental
Kufic with
Gold Foil
on
Washes Base

Aftab Ahmad Khan

Kalima

Oil on Canvas, 1970

Aftab Ahmad Khan

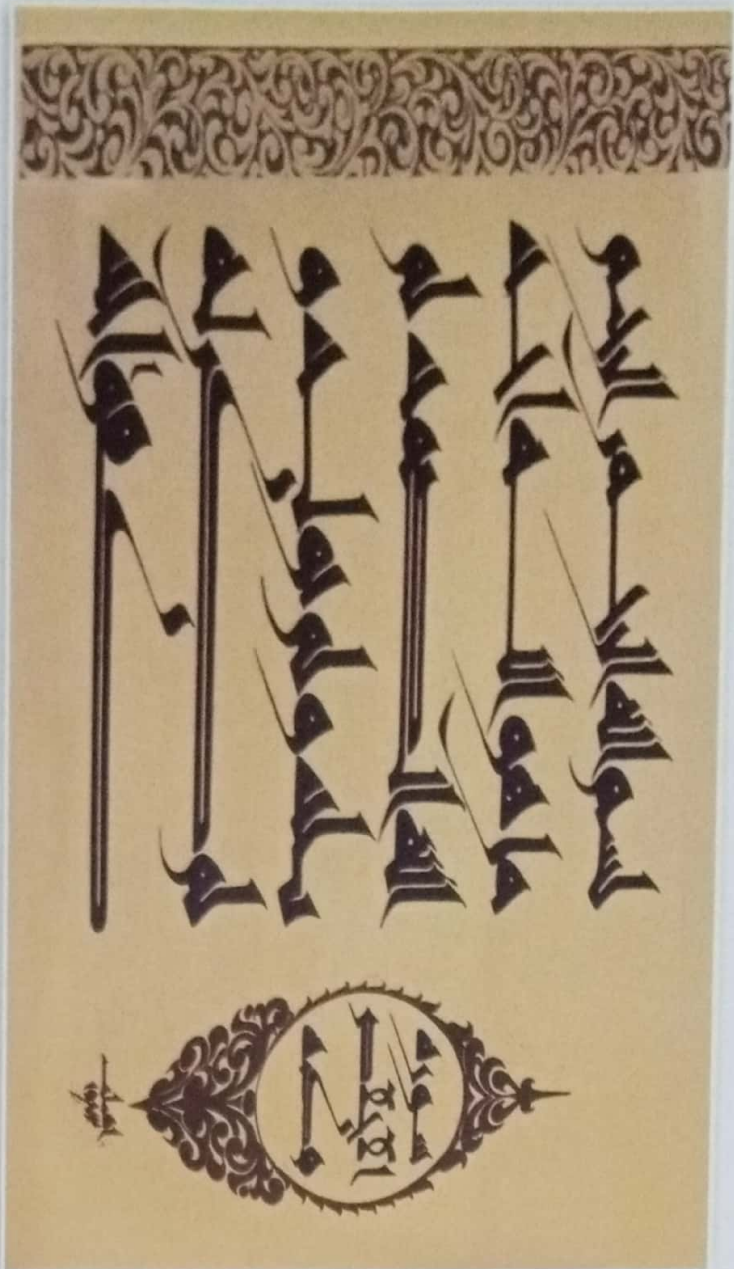
Shahada: There is no god but God. Muhammad is the Messenger of God. Calligraphic style: Modified Farsi.

Shahada: Calligraphic style: Geometrical ("Euclidean") Kufic

Shahada: Calligraphic style: Kufic.

Kalima

Abstract from Aramco World Magazine
March-April, 1984.

Aftab Ahmad Khan

Sura-e-Ikhlas

Poster Colour

Kalima
variety of scripts composition

Aftab Ahmad Khan

Kalima

Oil on Canvas (22 x 33 inch)
Exhibited in the International
Painting Exhibition
Monte-Carlo , 1984
Selected among 84 accepted
exhibits out of 8400 entries .

FONDATION PRINCE PIERRE DE MONACO

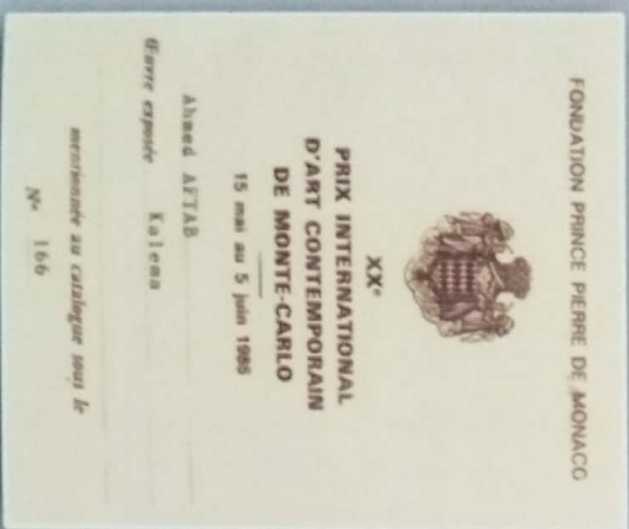
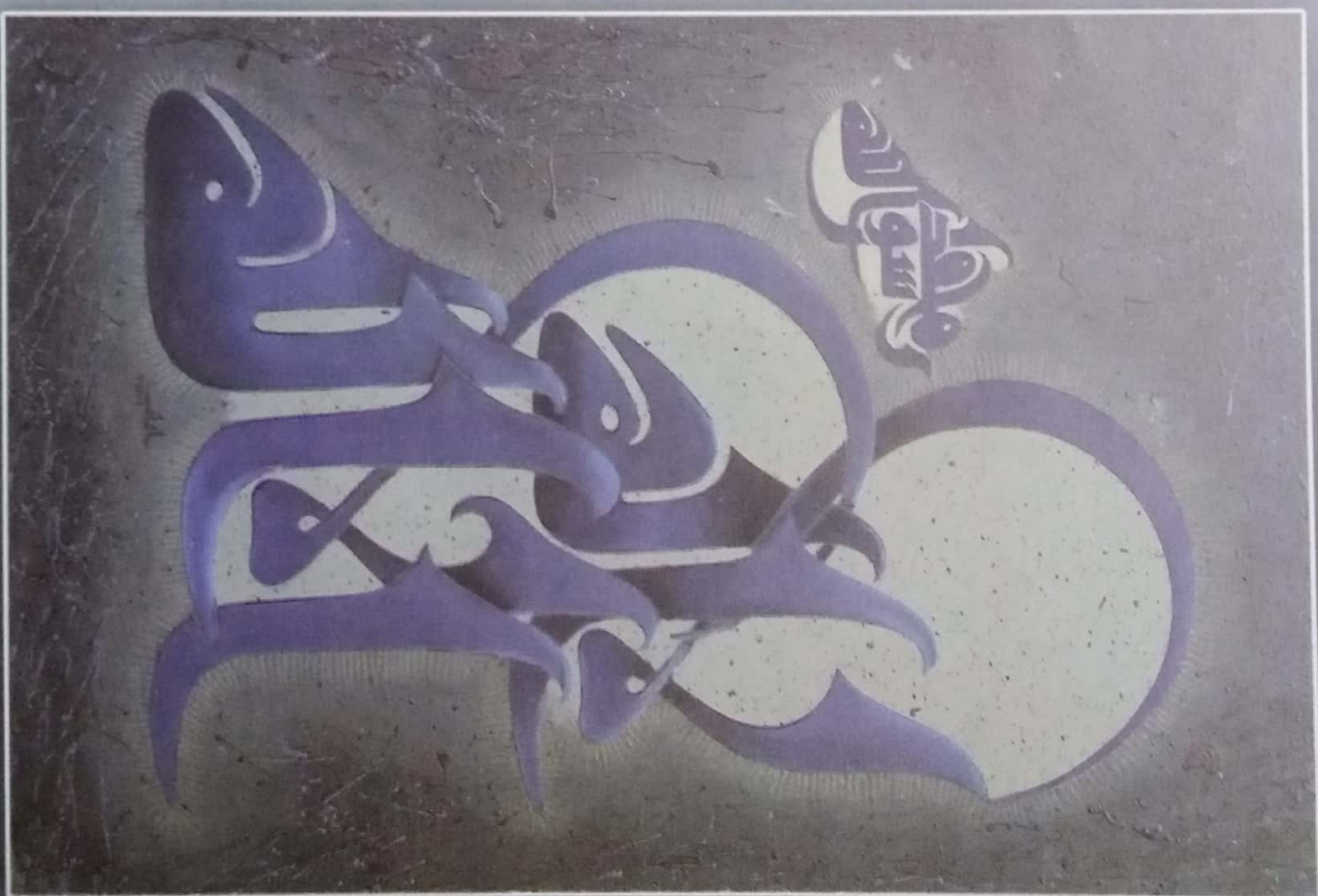
XXe
PRIX INTERNATIONAL
D'ART CONTEMPORAIN
DE MONTE-CARLO

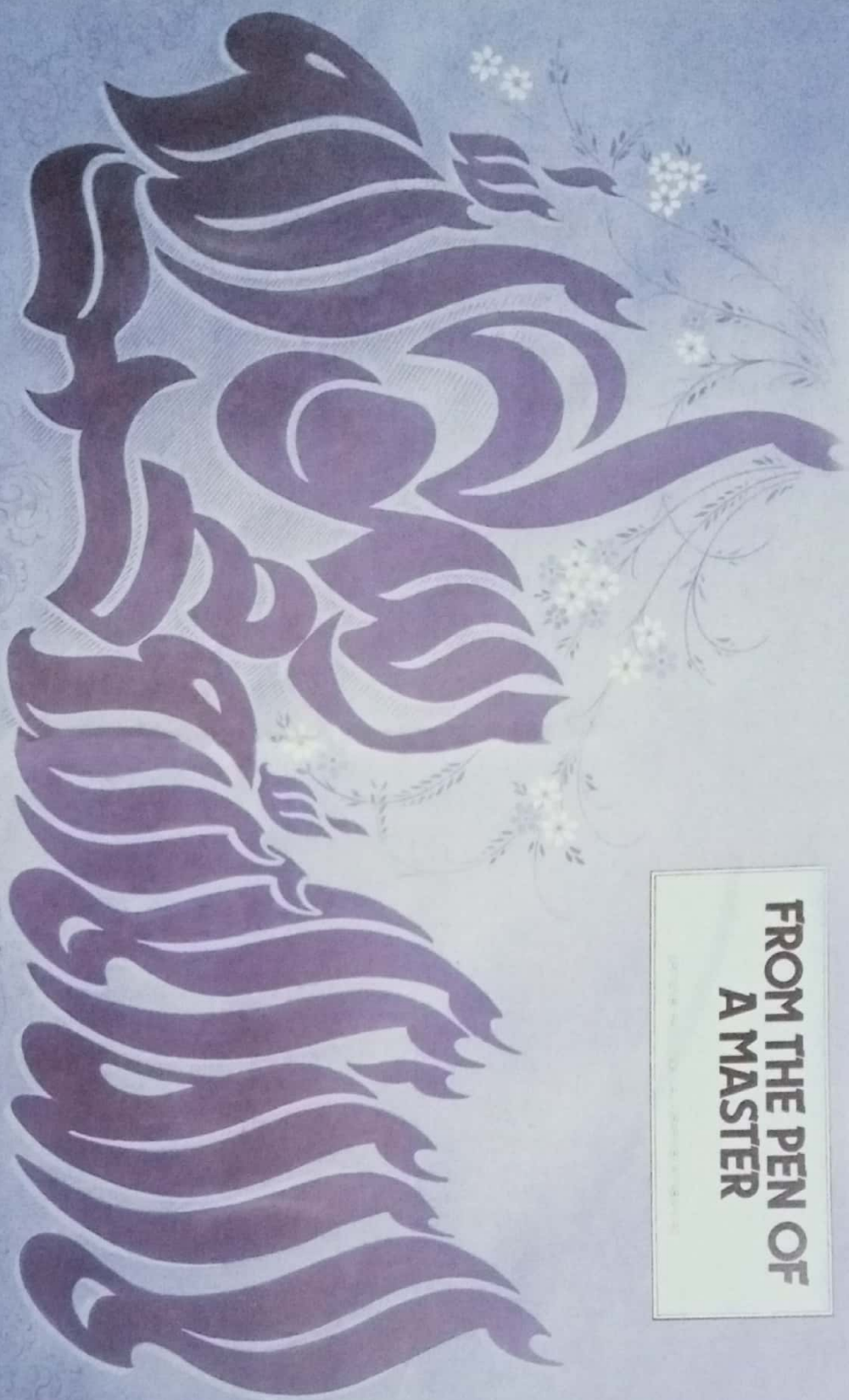
15 mai au 5 juin 1986

Ahmed AFTAB

Œuvre exposée Kalema

mentionnée au catalogue sous le

N° 166

Aftab Ahmad Khan

FROM THE PEN OF A MASTER

Calligraphy by Aftab Ahmad Khan

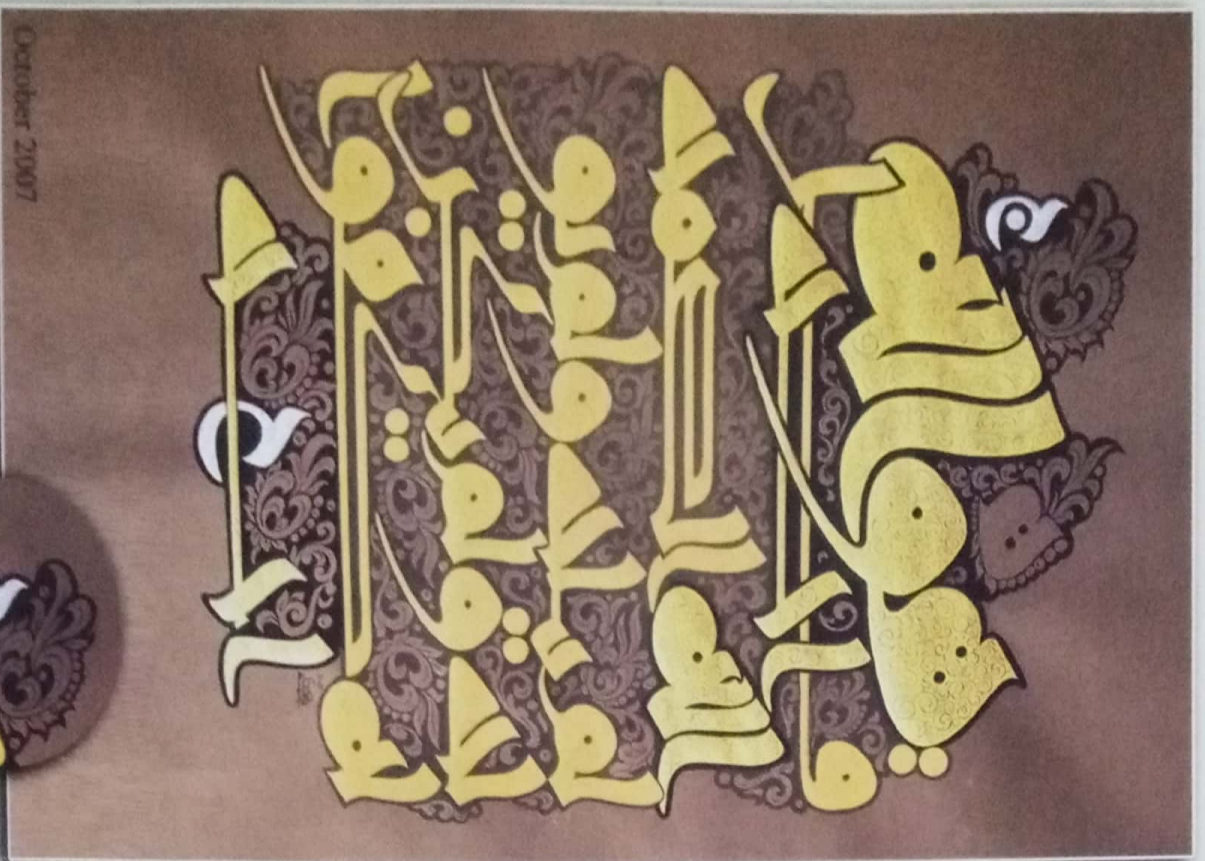
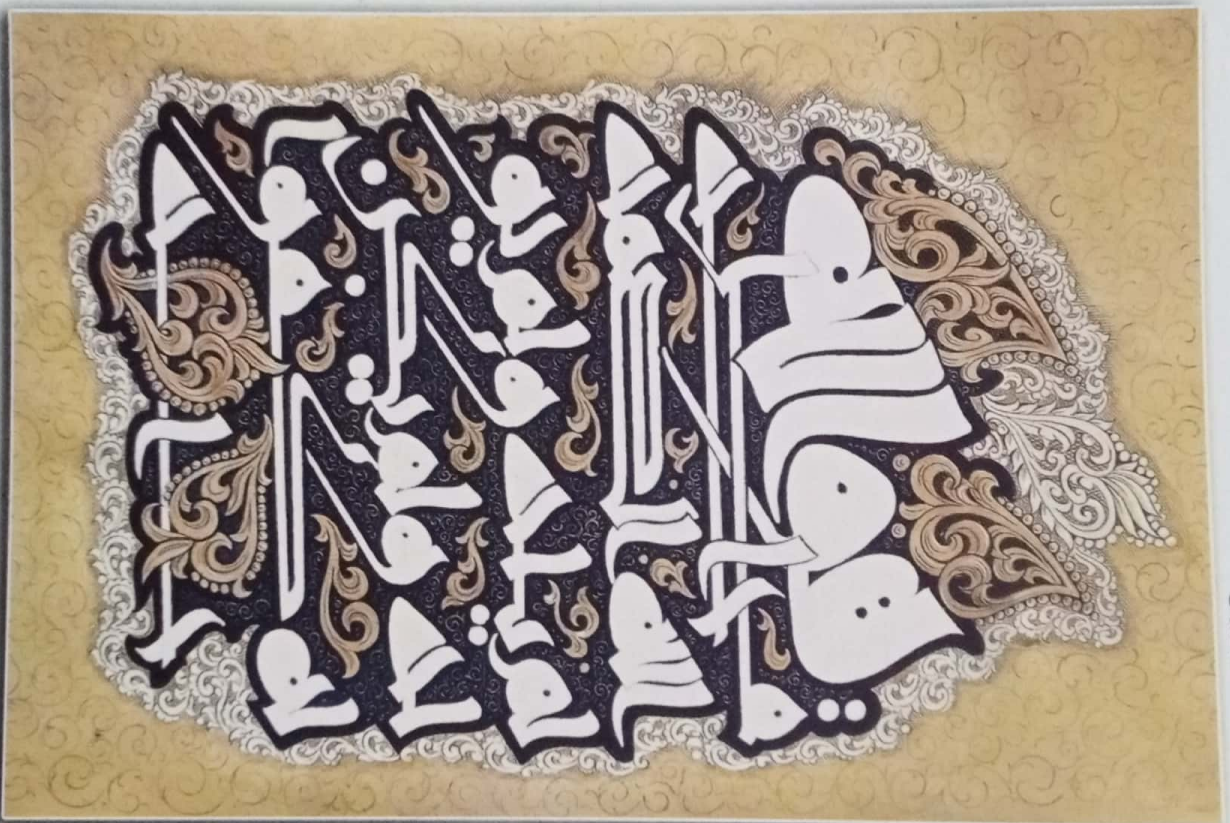
<u>Abstract from Armaco World</u>
Magazine, March, 1984.

Western Kufic
Black Ink on Lamb Skin

Poster Colour 23 x 17

Aftab Ahmad Khan

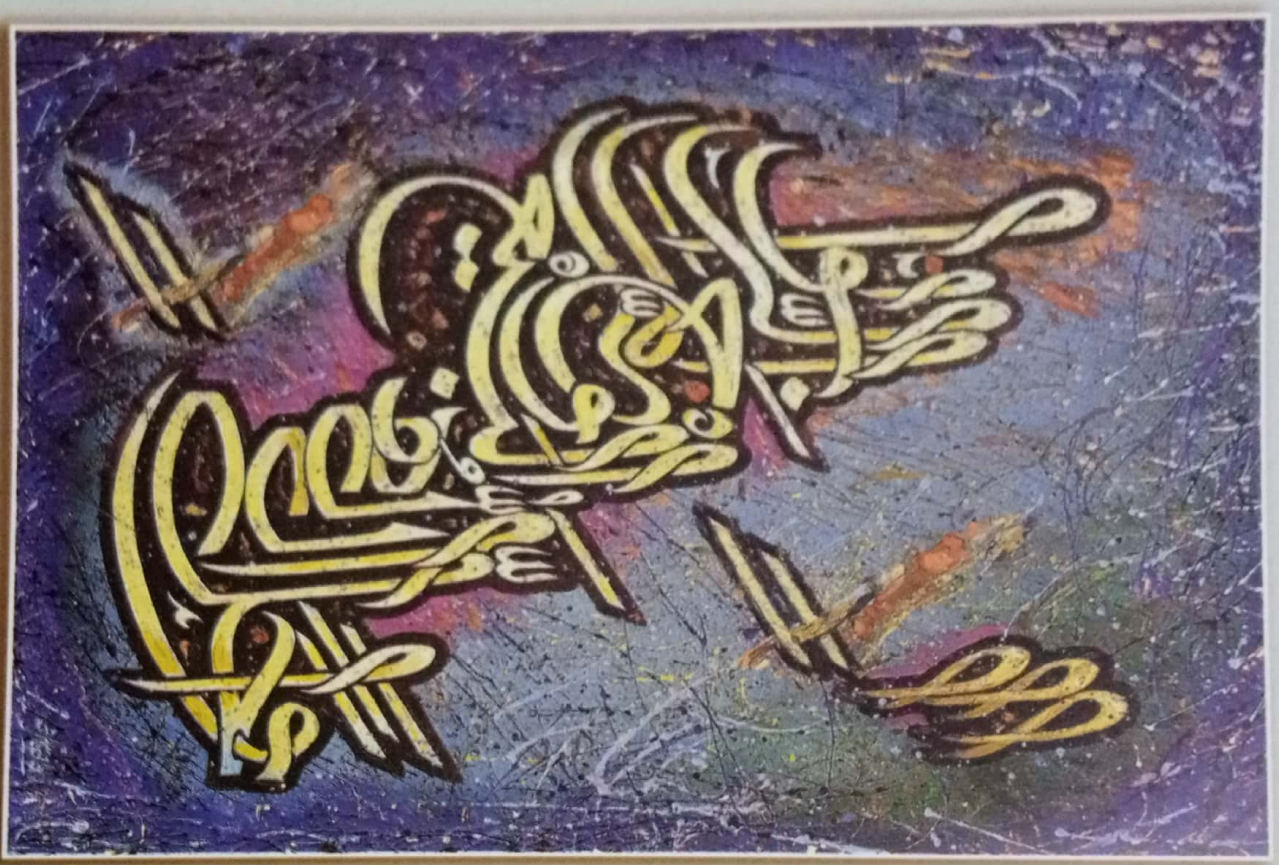
Sura-e-Ikhlas

Poster Colour on Tinted Paper

Sura-e-Ikhlas

Aftab Ahmad Khan

Sura-e-Ikhlas
Ornamental Motifs with Gold Foil on Washes Base

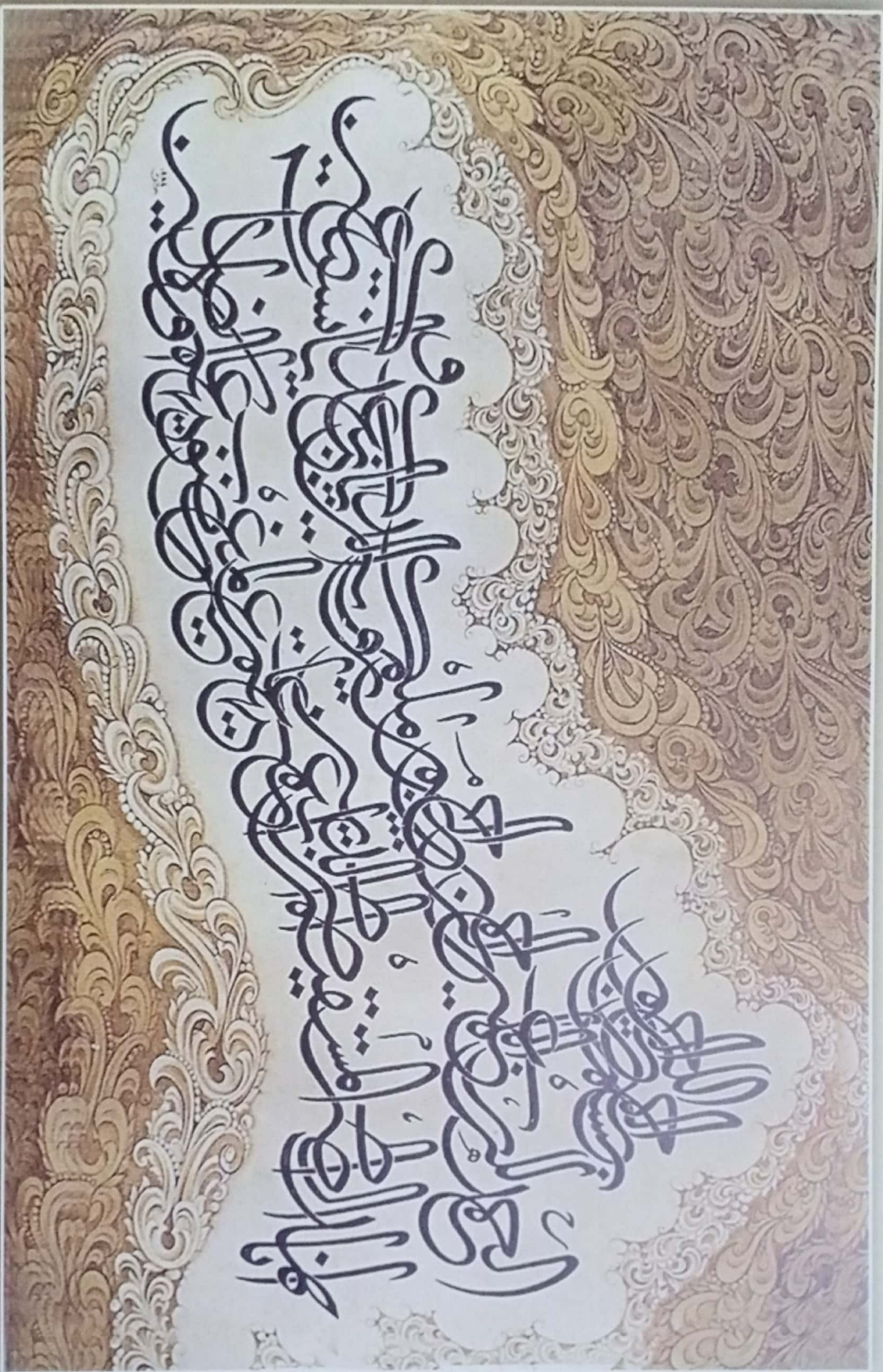
Aftab Ahmad Khan

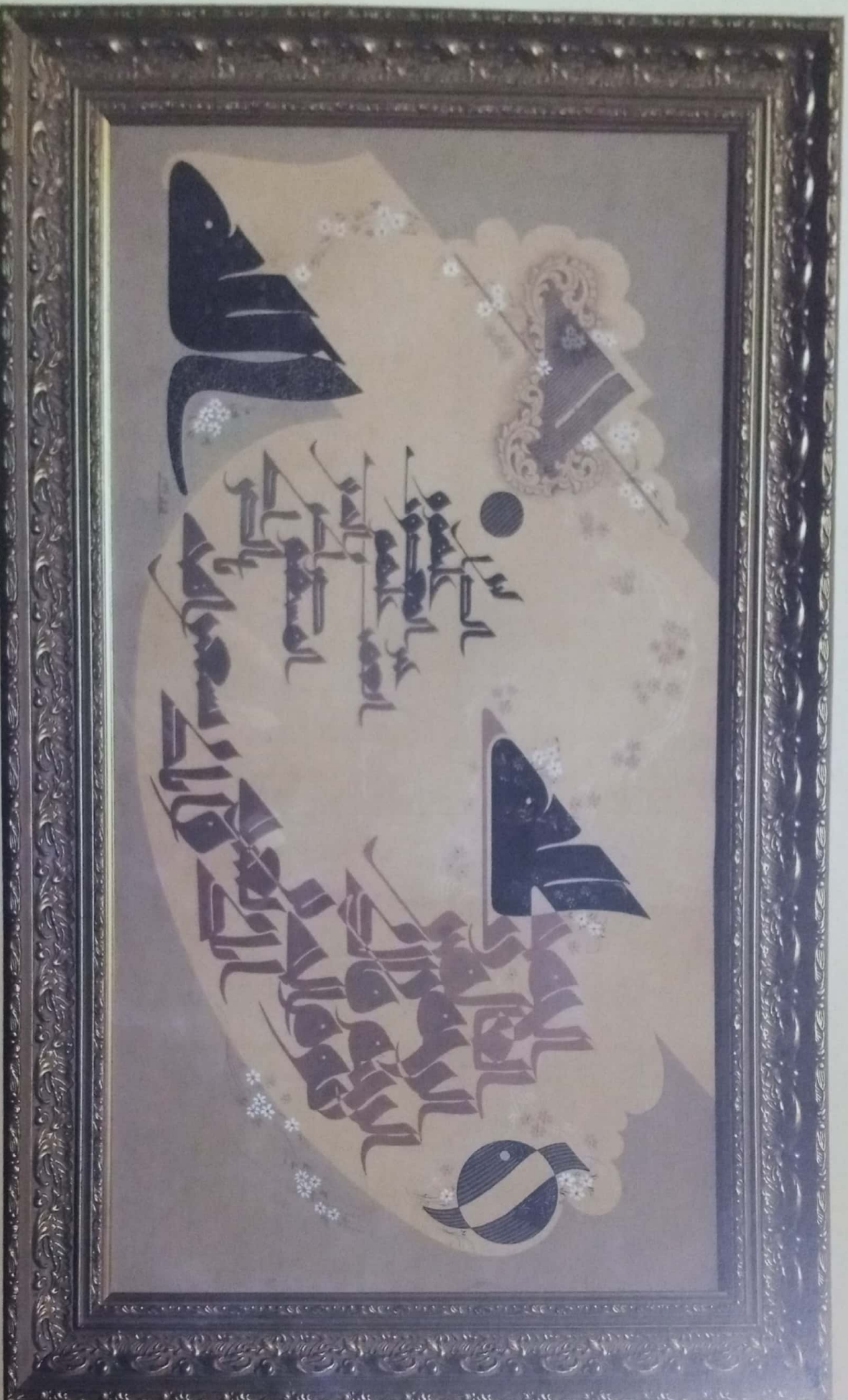
Howallah — Bold Western Kufic Wood Cutout

Stylized Kalima with Ornamental Border
(Metal Engraving)

Stylized Script, Oil on Canvas — Aftab Ahmad Khan

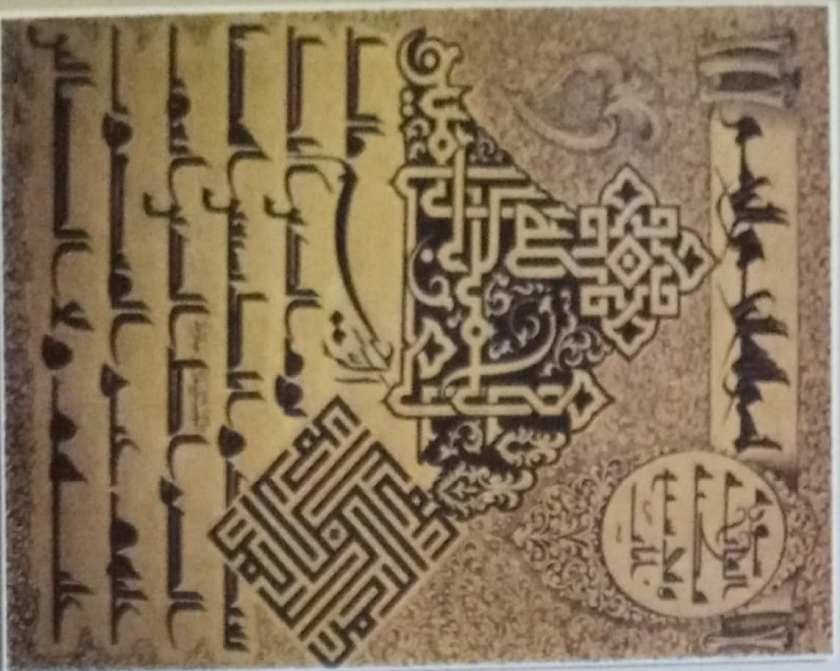
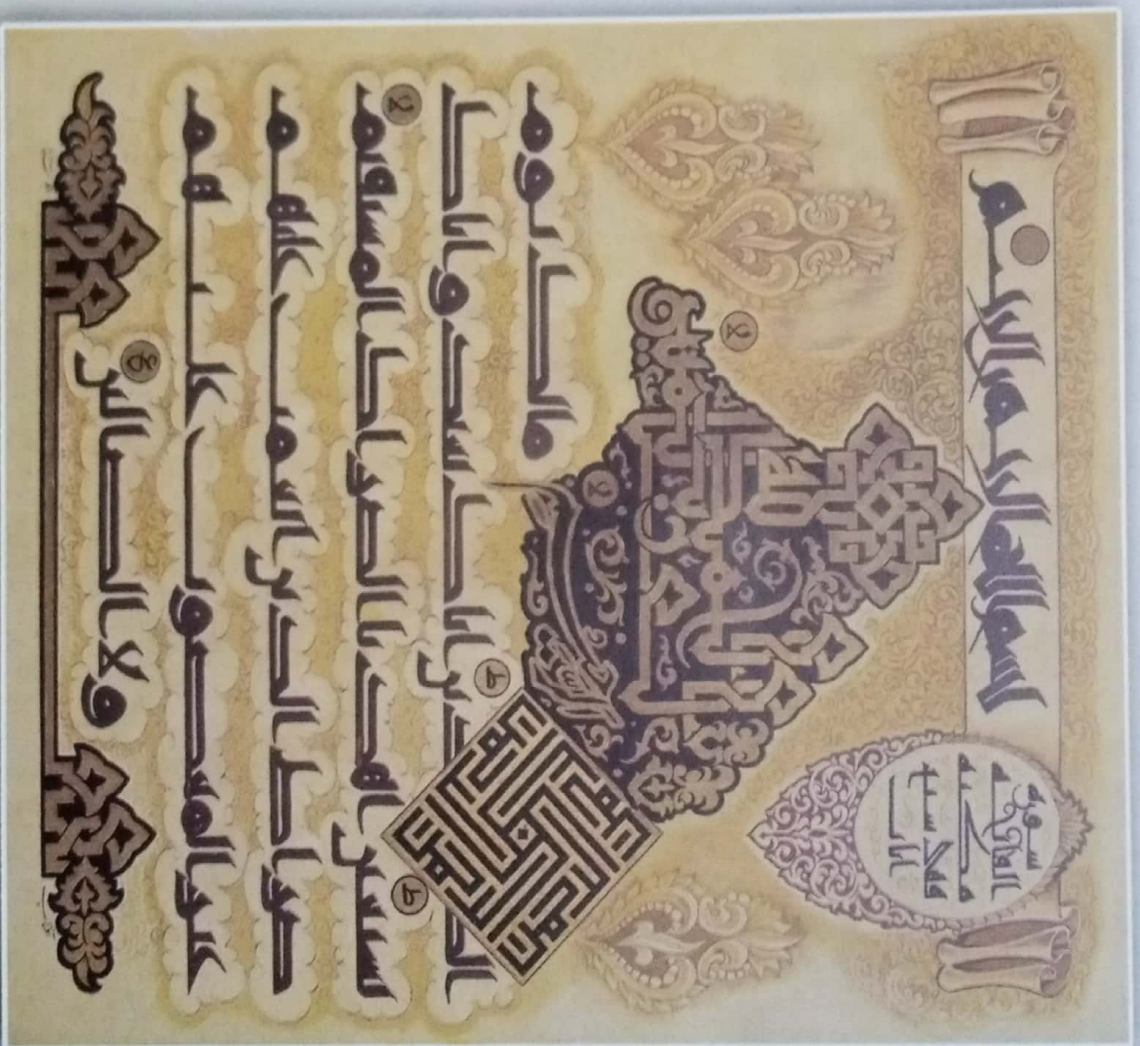
A Geometrical Composition
Oil on Board (1970 A.D.)

Aftab Ahmad Khan

Sura-e-Kausar
Ornamental Kufic Script

Aftab Ahmad Khan

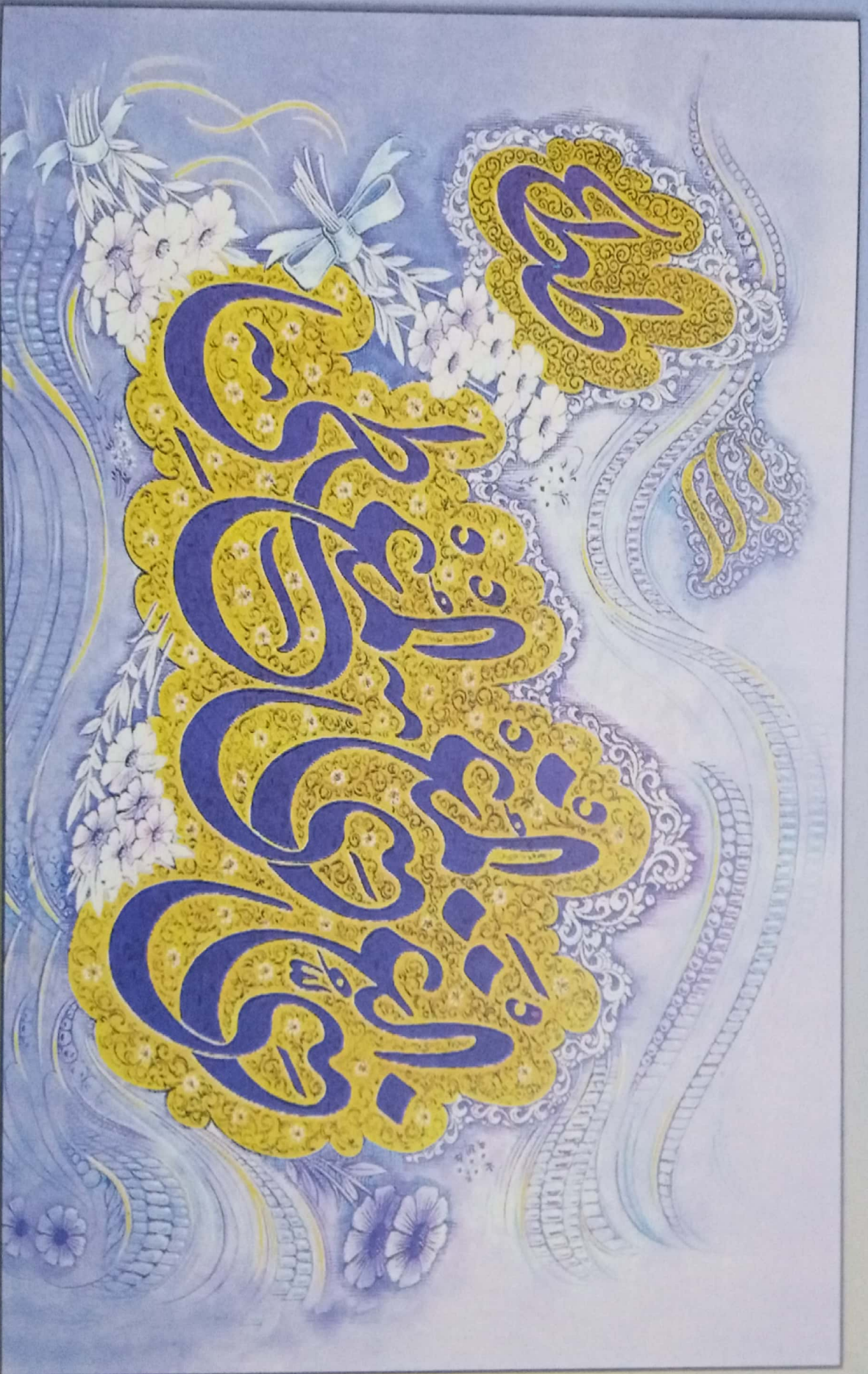
Sura-e-Fateha
Thuluth Script with Ornamental Motifs on Washes Base

Aftab Ahmad Khan

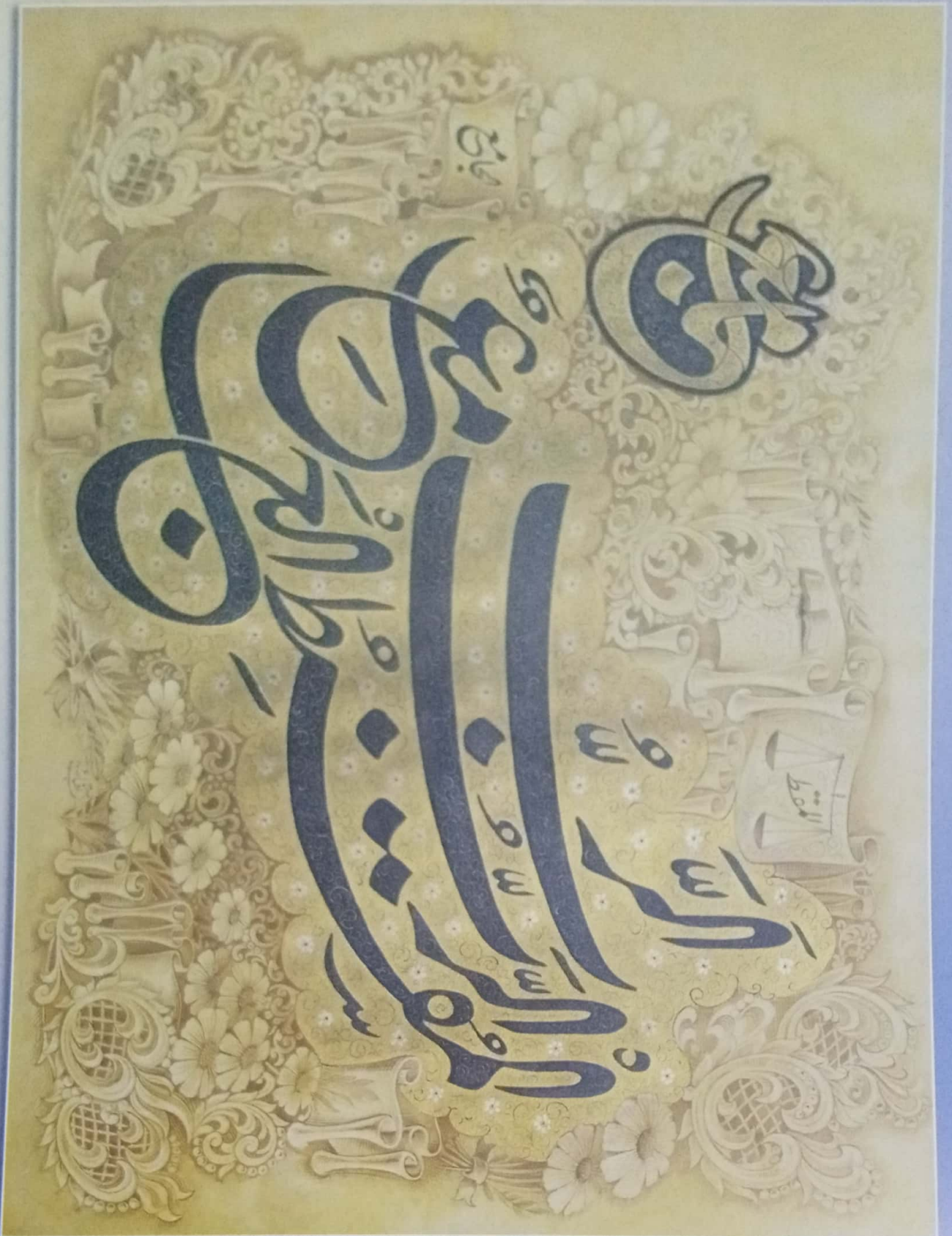
Sura-e- Fateha
Bold Western Kufic, Poster Colour (35x 19 inch)

Aftab Ahmad Khan

Poster Colour on Wrapping Paper

- PNCA First National Award 1984
  Permanent Collection, Lahore Museum

Aftab Ahmad Khan

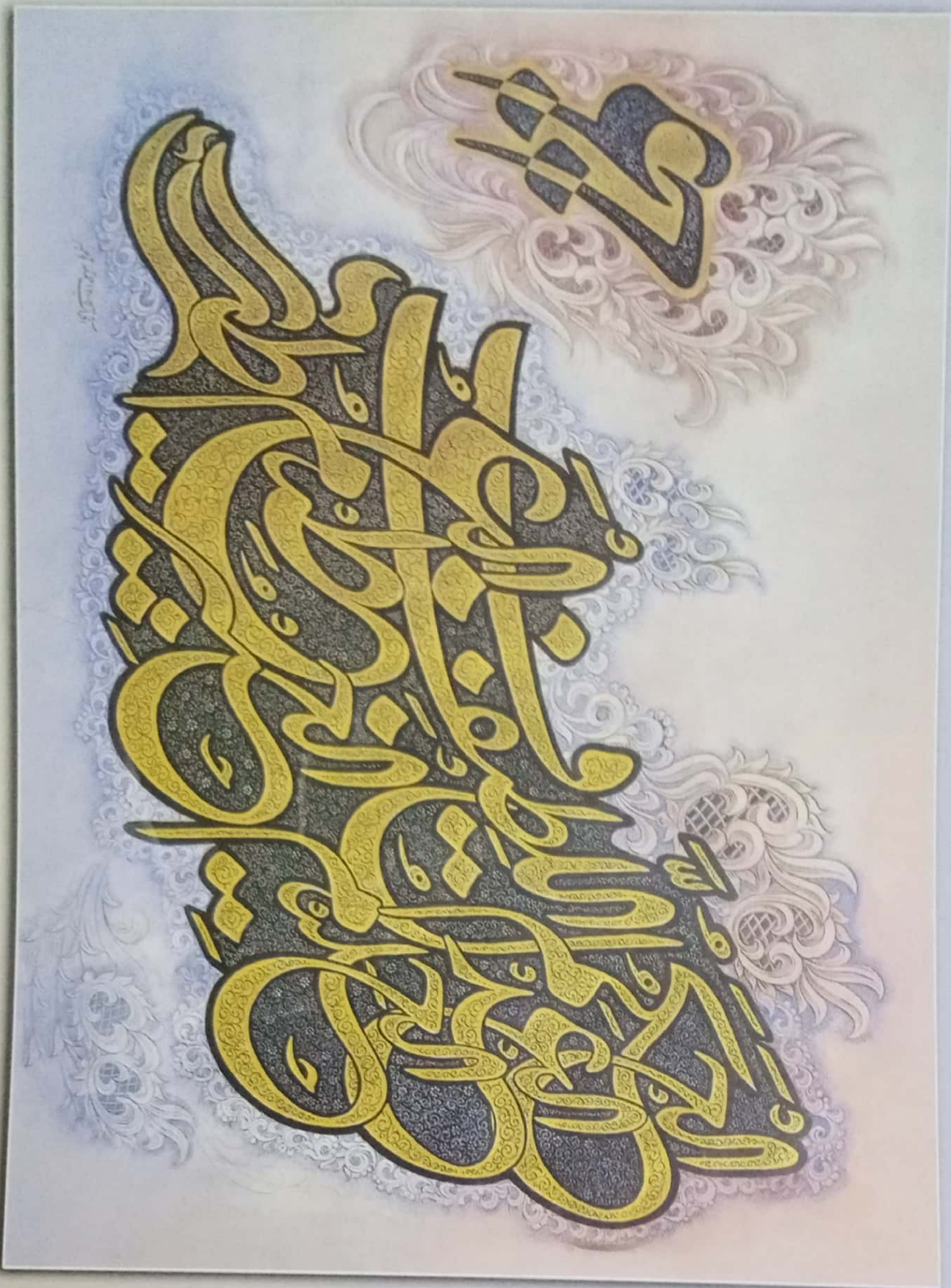
The Attributes of Allah
Ornamental Motifs on Washes Base

Aftab Ahmad Khan

The Attributes of Allah
Ornamental Motifs on Washes Base

Aftab Ahmad Khan

The Attribute of Allah
Ornamental Motifs on Washes

Aftab Ahmad Khan

The Attribute of Allah
Ornamental Motifs on Washes

Aftab Ahmad Khan

The Attribute of Allah
Ornamental Motifs on Washes

Aftab Ahmad Khan

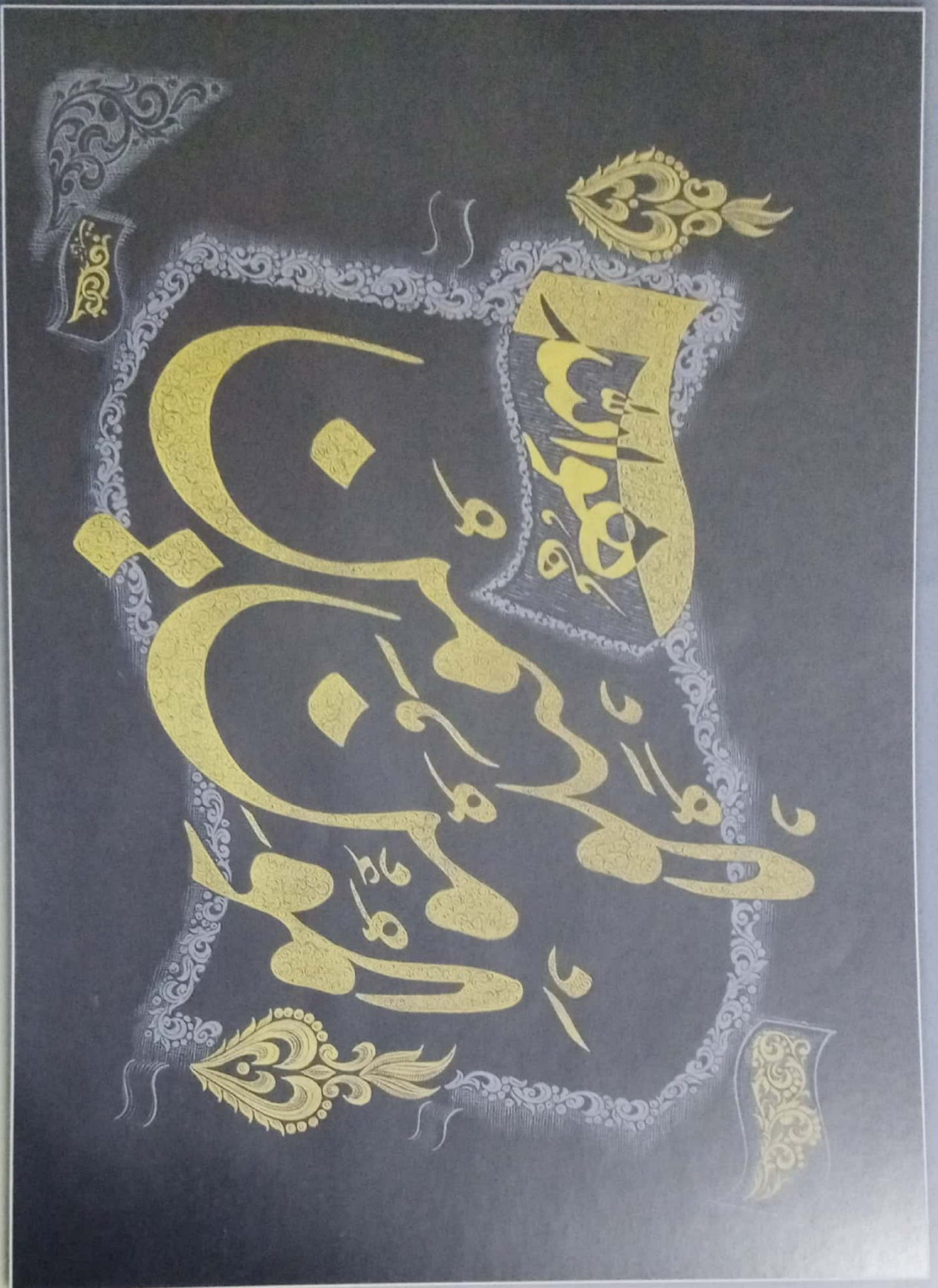
Aftab Ahmad Khan

The Attributed Names of Allah

The Attribute of Allah
Ornamental Motifs on Washes

Aftab Ahmad Khan

The Attributed Names of Allah
Washes / Poster Colour

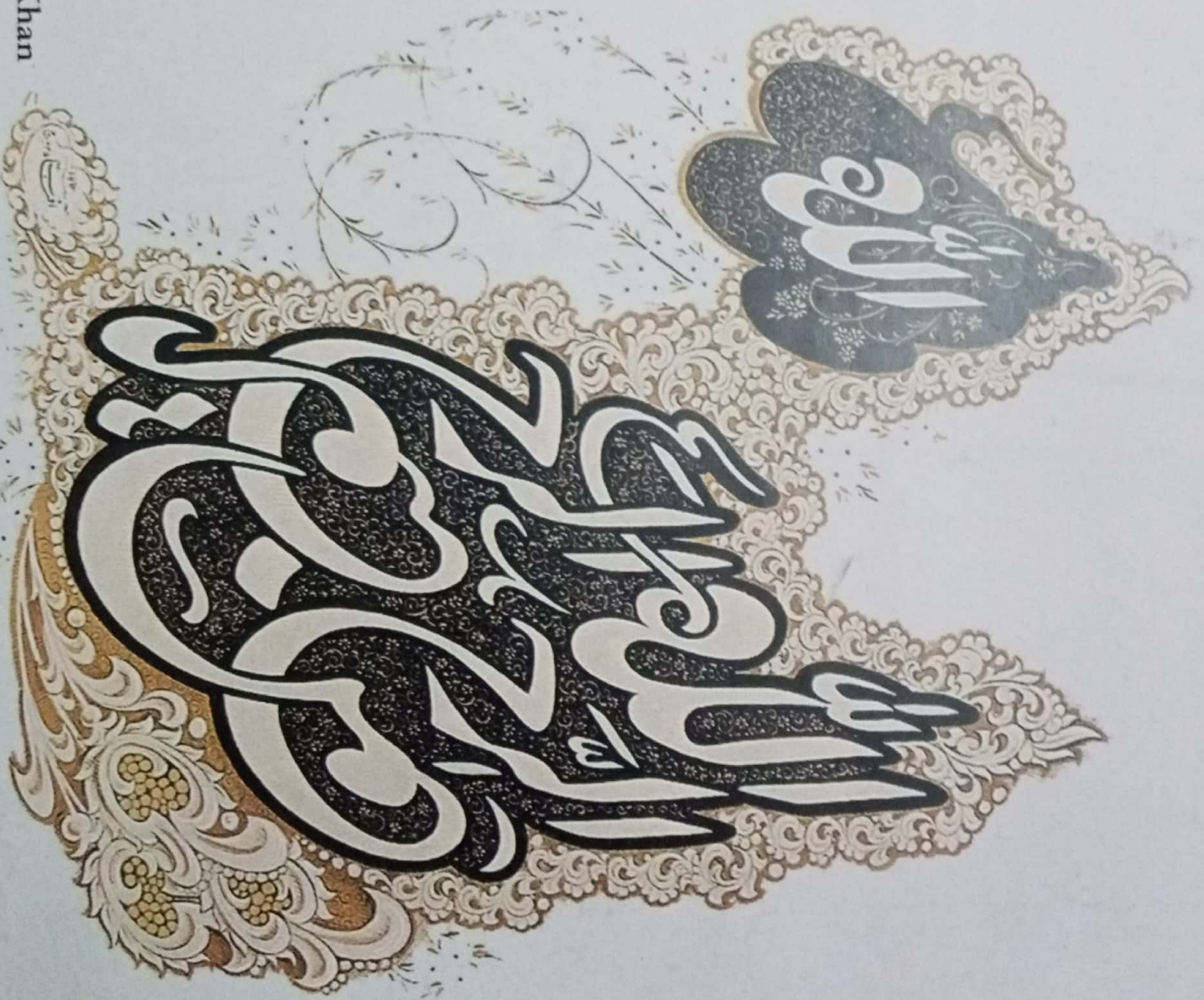
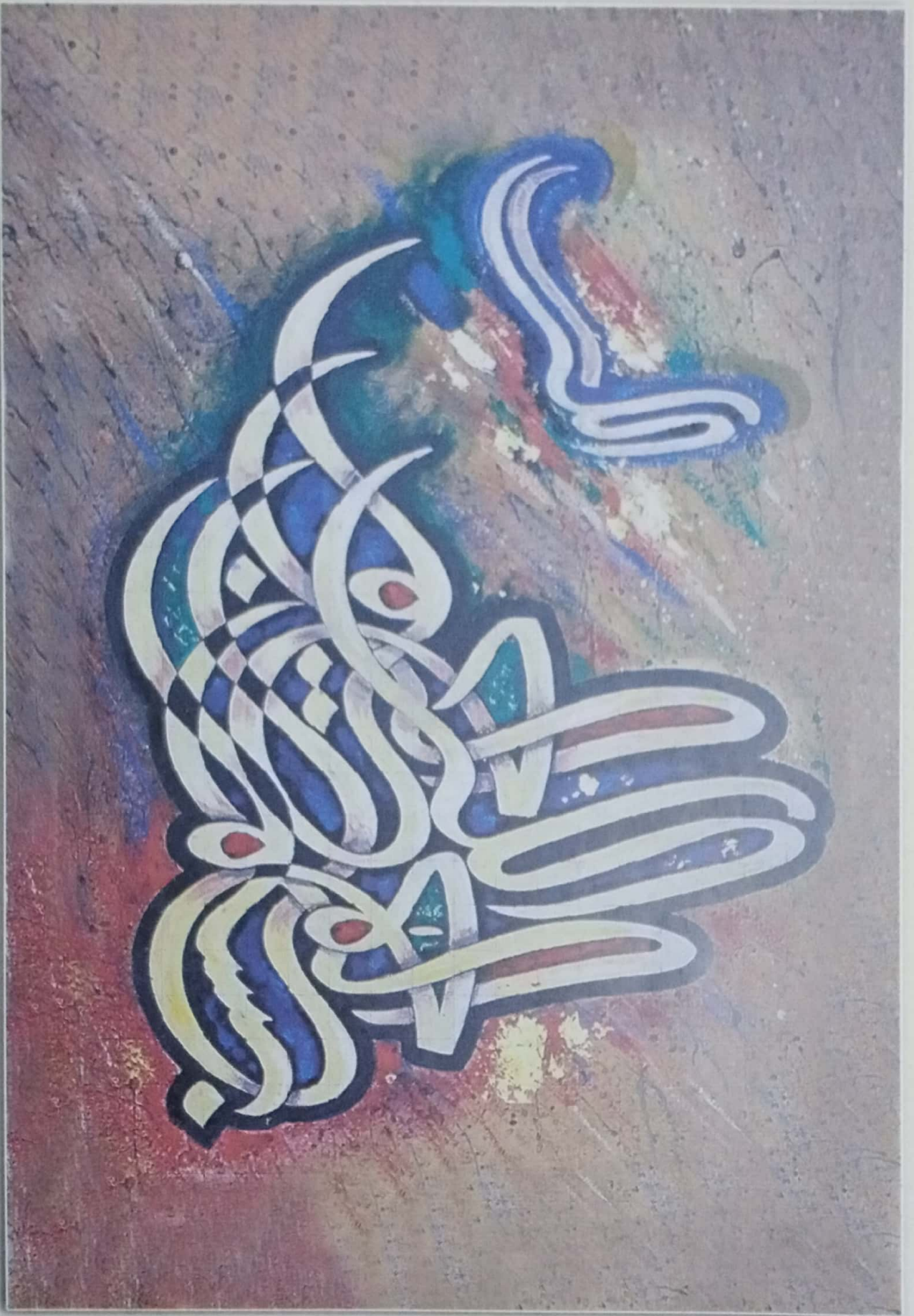
Aftab Ahmad Khan

Aftab Ahmad Khan

The Attributed Names of Allah
Poster Colour

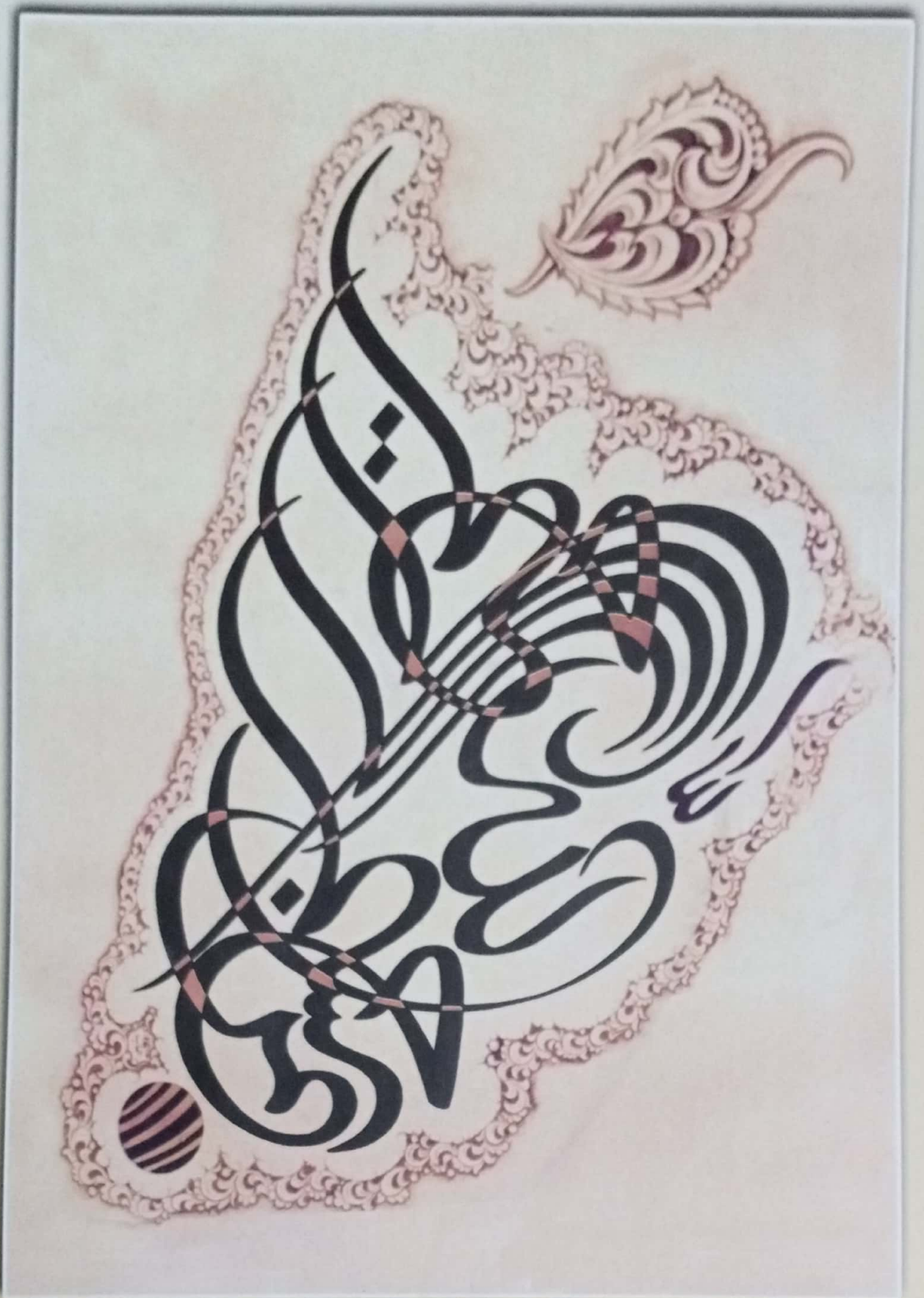
Poster Colour

Aftab Ahmad Khan

Ornamental & Western Kufic Penals

Black on Cream Cards

Aftab Ahmad Khan

BISMILLAH TUGHRA
Oil on Canvas with Gold Foil (25x21 inch) 1980

Aftab Ahmad Khan

BISMILLAH TUGHRA
Poster Colour 1975

Aftab Ahmad Khan

Poster Colour (Right)
Permanent Collection
Exhibited at PNCA 2007.

Aftab Ahmad Khan

Ornamental Carving on Plaster

ABSTRACT FROM

Aftab Ahmad

Aftab Ahmad is a versatile calligraphist of the traditional school who combines the modern skills to enhance the quality of his writing. He is a perceptive connoisseur of calligraphy which he analyses in a scientific manner. His own calligraphy is based on the profound knowledge of the comparative proportions of letters in different scripts. In his work on calligraphy, he has penned the letters jeem (J) and the vowel Ya (Y), and spelt out the height, the curves and the horizontal flow in terms of mathematical proportion.[4] Though not a new point, Aftab Ahmad's superb pen-manship is well-illustrated by these letters which are perfectly formed geometric entities. Both in theory and practice Aftab Ahmad is a calligraphist par excellence. This claim is more than vindicated by his practice-sheets or *waslis*. There are excellent specimens of the Arabic alphabet in *Khat-i-Sumbli, Khat-i-Kufi, Khat-i-Alique, Khat-i-Andalusi Maghribi, and Khat -i-Riqqa*.[5] He has rendered *Sura Fatiha*, the first chapter of the Quran, in scintillating *Nasta'lique*[6]. Similarly his calligraph of the *Fatiha* in Kufic script with a delicate floral margin, done in black on a light brown background, demonstrate his proficiency as a calligrapher and designer. His remarkable creative genius is reflected in the representation of the six letters of the alphabet in *Khat-i-Sumbli*. The letters are no less than abstract paintings done in deep blue on a white paper. The letters leap sky words as blue flames with white inner cores symbolizing incandescent reservoirs of restless energy. These calligraphs are pieces of ineffable beauty.

His *tughras* are equally attractive and innovative. He has devised the *Kalima* as a minaret by the side of a square. The yellow lettering set in an expanse of rich blue invests it with a rare grace. The geometrical design of the square is offset by the architectural cum floral drawing of the minaret comprising parallel vertical lines mounted by crowns of interlaced lines.[1] Another *tughra* is conceived as an irregular pendant rising from the abundant curve of a letter to the tall pinnacle of an ornamental *aliph*. The colour scheme is the same as mentioned above except that yellow letters are highlighted against a black setting.[2] It is not possible to deal with each *tughra* separately, however, his *tughras* display high qualities of design, sharp colour sense and the lines against colourful background make impressive calligraphs. Aftab Ahmad has successfully expressed his genius in ceramic calligraphy as well. A sapphire blue vase in its slender elegance has the *Kalima* inscribed in beautiful letters. The floral borders in deep blue not only embellish the vase but serve to bring into bold relief the embossed lettering on a dark blue surface. If he selects ceramics only as his medium he would surely find a place among the great artists.

Aftab Ahmad, son of great calligraphist M. M. Sharif, shares with his forbears in Gujranwala, the rich tradition of calligraphy. His work is imaginative and more extensive than any other calligrapher in Pakistan. Perhaps he is the first Pakistani to have attempted an analytical expose of Islamic and Pakistani calligraphy. His work *Noon-wal-Qalam*,[3] originally in Urdu, was rendered into English by Sajjad Haider Malik, may be regarded as a valuable addition to the literature on Islamic calligraphy. Certainly, Aftab Ahmad, with his broad vision, artistic colour sense, great capacity for hardwork, sense of dedication and passionate love of calligraphy takes rank with the foremost of the calligraphers and holds the promise of still greater achievement.

1. *Ibid.*, p.32.
2. *Ibid.*, p.56.
3. Noon as letter N in English, according to some commentators means inkpot, *wal-Qalam* stand for 'And the Pen'. These are the opening lines of the Quranic chapter entitled *Al-Qalam* or The Pen. The majesty of the Pen is highlighted as Allah takes oath by the Inkpot and the Pen and that which they write.

ABSTRACT FROM ARAMCO WORLD MAGAZINE

March-April, 1984.

From the Pen of the Master by Paul Lunde

Calligraphy is the supreme art form of the Islamic world; even the other Islamic arts – architecture, metal work, ceramics, glass and textiles – draw on calligraphy as their principal source of embellishment.

This has been true from a very early date. As Islam spread from the Arabian Peninsula, first to Iraq, Syria, Palestine and Egypt, and somewhat later to North Africa, Spain, Sicily and, in the East, to Iran, Central Asia, China, India, the Philippines, Indonesia, Malaysia – to say nothing of Africa – Arabic script spread with it. Since the Islamic revelation – the Koran – is in Arabic, and since all Muslims, whatever their mother tongue, must endeavor to learn Arabic, the script in which the revelation of Islam was recorded entered the cultural traditions of a great diversity of peoples. Slightly modified forms of the Arabic alphabet were quickly adapted to the exigencies of languages completely unrelated to Arabic, such as Persian, Turkish, Hindi, Kurdish, Malay and even Spanish to name but a few. The areas that utilized this script were of course co-terminus with the boundaries of the Islamic state.

At a very early date, the characteristics of the Arabic script, which indicates only consonants and to some extent long vowels, were recognized, and a system of indicating – in writing – short vowels, doubled consonants and so forth was developed. This system consisted of a series of short marks placed above or below the consonant, and indicated how it should be pronounced. At an even earlier date, letters with similar shapes but different pronunciations had been distinguished by the addition of one, two, or three dots above or below the consonant in question. Otherwise, letters such as *b*, *y*, *th*, would have been indistinguishable.

The development of these *matres lectionis* was undertaken in order to fix the canonical reading of the sacred text, to ensure that when recited no variants might creep in and distort the word of God. Calligraphers have always used these marks to enhance the beauty of their compositions.

The earliest form of Arabic script was probably derived from script used by the Nabateans (See *Aramco World*, September-October 1965). Called Kufic – after the town of Kufa in Iraq where it attained its most developed form – this script, with its square letter-forms, was perfectly suited to inscriptions on stone and metal, and so was widely used for commemorative inscriptions; it is still used for its decorative qualities.

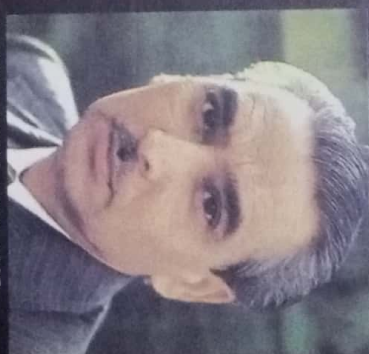
During the late Umayyad and early Abbasid periods, the greatly increased literacy of the Islamic peoples, and the introduction of inexpensive writing materials – notably paper – led to the development of a number of different styles of calligraphy. More cursive scripts were invented because Kufic was unsuitable for quick notation, and the rules for writing these were codified by a series of famous calligraphers, particularly Ibn Muqla, Ibn Bawwab and Yaqut al-Musta'simi. These men, between the 10th and 13th centuries, laid the foundations for calligraphy, both as a tool of government and as an art form, but later – in the 15th, 16th and 17th centuries – the great calligraphers tended to come from Ottoman Turkey, Iran, Afghanistan and India. In all these places, new developments and styles were created, some for bureaucratic purposes, some for artistic.

It is not surprising, therefore, that even today many of the leading calligraphers of the Islamic world come from non-Arabic speaking areas. One example is Aftab Ahmad, of Peshawar in Pakistan – examples of whose work are presented in the following pages. The son of Muhammad Sharif, also a famous calligrapher, Aftab Ahmad is a man of many talents; an internationally recognized photographer, he is also a well-known ceramicist and calligrapher. Extraordinarily, he is ambidextrous and can write either from left to right or right to left *with either hand*.

In keeping with the long tradition of Islamic calligraphy, the texts he prefers to inscribe are the *shahada*, the Muslim profession of faith, and short Koranic texts testifying to the unity of God. He is a master of the repertoire of styles, as the panel reproduced on Pages 26 and 27 illustrates: it contains the *shahada* written 15 times in different calligraphic styles.

The works of Islamic calligraphers, both past and present, are not always easy to decipher: although the form of individual letters must adhere to the rigid canons of whatever style is being used, clarity is not a paramount goal in artistic calligraphy. Part of the pleasure of looking at decorative calligraphy is the slow dawning of recognition, as the eye traces the letters and discovers a familiar text from the Koran. An example of how the words of a famous quotation are arranged by a master calligrapher, and how they must be read to attain their meaning, is given on this page.

Aftab Ahmad, although working firmly within the long-established tradition of Islamic calligraphy, has also added his own sense of color and movement. Each of his compositions is a work of art, and appeals to the viewer across linguistic and cultural boundaries.

Paul Lunde, a contributing editor of Aramco World magazine, is a graduate of the School of Oriental and African Studies.

Aftab Ahmad ARPS, APSA, FPSC

But God is the best Protector
And He is the most Merciful
of those who show mercy.
Sura 12:64.

- – But God (is)
- – (the) best
- – Protector
- – And He
- – (is the) most Merciful
- – (of) those-who-show mercy

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Aftab Ahmad Khan (Author)

Pride of Performance

FPSA, EFIAP, ARPS, Hon. FCNO, Hon, FCOS, Hon. FPSM,Hon. FPSSM, Hon. FSIIPC, Hon. JDMA Hon. MPAE, Hon. WTME, Hon. FPSG, Hon. (Life Time Achievement Award)

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Allah

This Handsome vase, inscribed with the word Allah in cursive script, is a graceful example of decorative beauty that ceramicists like Aftab Ahmad can achieve.

Ceramic Vase

ABSTRACT FROM ARAMCO WORLD MAGAZINE

Aftab Ahmad Khan

About the Author

Born at Peshawar in1933,Aftab joined the Police department in his teens and kept it on for fivedecades. Aftab Ahmad as splendid personality is known in many walks of life. The gifted artist has applied his creative abilities in various mediums of fine art and forensic science. Aftab is a respected name in the world of creative photography with 500 international top awards and distinctions i.e. Fellowships by the Photographic Society of America and many prestigious international organizations. Who's Who statistics of PSA enthroned him among the highest few of the world. The genius is also known as a calligraphist with a number of prestigious awards of national level. A segment of society acknowledges Aftab as a painter. A community recognizes him as a ceramist as well. Policemen respect him as their teacher and as a Forensic expert with invented techniques and method of scientific investigation.Adding more, he is a writer of more than thirty books on the subjects: Islamic Calligraphy, Art Photography, Police Science and Gandhara art. Apart from International awards and distinctions in recognition of outstanding services for the nation. The President of Pakistan honored him with Pride of Performance. The Prime Ministerof Pakistan graced Aftab Ahmad with gold medal.Aftab's distinguished number of awardsand acceptance of his posterized pictorial exhibits is a recognized worldrecord, as PSA entitled him with John Doscher Memorial award in1998 for classical photography. His Calligraphy Ceramics and Etchings are in the permanent collection of Lahore Museum. His work has been exhibited and published over 50 countries.During current year he has been entitled for life time achievement award by the ICC.

Aftab Ahmad ARPS, APSA, FPSC

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